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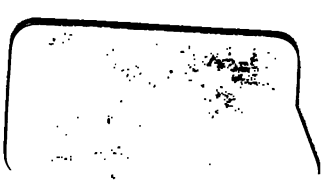
Church Music

Rev. Edward Hicks, B.A.



CHURCH MUSIC.

CHURCH MUSIC:

A POPULAR SKETCH.

BEING A GLANCE AT ITS ORIGIN, DEVELOPMENT, AND PRESENT USE.

WITH ILLUSTRATIONS.

BY THE

REV. EDWARD HICKS, B.A.,

VICAR OF KIDSGROVE, STAFFORDSHIRE.

"I will sing with the spirit, and I will

sing with the understanding also."

BIBL
JAN 1882
BODLEIANA

JOHN HEYWOOD
DEANSGATE AND RIDGEFIELD, MANCHESTER;
AND 11, PATERNOSTER BUILDINGS,
LONDON.
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PREFACE.

THE substance of the following pages was originally given in the form of a popular lecture, by special request, and illustrated by the help of the organ and a full choir of singers. I had no intention at the time of putting my words into a more permanent shape; but the interest awakened by the subject of the lecture, and the earnest suggestions of several friends, led me to hope that a brief sketch, in a handy form, of the history of Church Music, as we know it, would not be unacceptable. There is a large class of worshippers in the present day who, feeling a keen interest in the revival of Church Music, are yet without a clear idea of the "how, when, and wherefore" of much of what they hear and of what they love, and of the grounds of difference between the rival schools of Church Music, which seem as fundamentally opposed as schools of "thought." Indeed, it is probably as schools of thought rather than of music that they stand opposed, and therefore an outline, for I have attempted nothing more, of the development of modern psalmody and sacred song may be helpful to those who desire to form a sound judgment or correct taste in a matter so absorbing in its interest.

Nothing in the following pages can lay claim to any special originality, and the facts stated are simply common property. But a little handy-book, drawing these facts together, and presenting them in a popular form, may find its use and fulfil its mission.

CHURCH MUSIC.

ERRATA.

Page 41, first line of music, bass, third note from end, for C read E.

Page 64, second line of music, bass, third note from end, for E read F.

stand—a part of himself, a constituent element of the universe, a link between heaven and earth.

And then, at the open door of a village school, as the familiar strains of some simple hymn rise in rippling wavelets from the childish voices, the same strange power is felt, in another form, but in no less a degree of strength, and stalwart, hardened

CHURCH MUSIC.

THE subject before us is a noble one. It ought not to be touched by a careless hand, or approached without reverence.

As the listener stands entranced in the aisle of some great cathedral, while the storms of sacred music beat against the fretted roof, and are shattered into a thousand delicious echoes, or, like glorious waves, roll through every arch and encircle every column, and anon die, sighingly, into the sweet, low wail of sorrow or resignation, he feels the mysterious power of that which he cannot understand—a part of himself, a constituent element of the universe, a link between heaven and earth.

And then, at the open door of a village school, as the familiar strains of some simple hymn rise in rippling wavelets from the childish voices, the same strange power is felt, in another form, but in no less a degree of strength, and stalwart, hardened

men have sobbed and wept, they knew not why, and have stolen away ashamed.

And there is power in the rough music of an untrained, rustic congregation, where the hard, broken voice of the labouring man, with his uncouth utterance, swells the sturdy, intensely fervent praise, and the listener knows not why he is touched. Perhaps it is that in this case there is a singing with the spirit, more than with the understanding or with the sound, and the critic is compelled to take the place of the worshipper. God is felt to be present, and man's soul is speaking to God.

Music is mystery, and sacred music a mystery of the most sacred kind; and, since we cannot explain it, any more than we can define the beautiful, perhaps this will help us to apprehend the truth that He with whom we have to do, though He be a God that hideth Himself, whose ways and works are inscrutable, is nevertheless to be known and loved, and worshipped in spirit and in truth.

Church Music is our theme, and I have called it noble. The word "music" alone opens before the mind avenues of thought so vast and so

attractive, that it is difficult to suppose that the subject can be treated as it deserves in any but an extensive form—certainly not within the limits which we have now set ourselves. But we are concerned with one branch of the great artistic science only, and though that is the most sacred and best, we are only to attempt a practical outline. Nothing biographical, nothing critical, nothing exhaustive. A brief sketch of Church Music is our object.

And what is Church Music?

It is the voice of redeemed humanity addressing the universal God. It is the cry of needy, yearning children ascending to the ear of the universal Father. It is the shout of triumph which shakes the battle-field where the army of the living God contends with implacable foes. It is the sob of unutterable yearning which arises from a world of woe to the high Throne above. It is the sweet harmony of gratitude ascending from ten thousand rescued hearts. It is the weeping for sin, the joying for pardon, the glad cry of devotion and obedience. It is the sigh of rest when a soul has found its home in the bosom of the Eternal.

Such is *Church Music.* Making the Communion of Saints between those above and those below; forming the voice of the Church as she talks with her great Head; embodying the thanksgivings of the high priest of nature, *man*, as he gathers up in himself and presents to Jehovah the praises of the universe.

The Church has never at any time existed without music. Indeed, the art, if we cannot say the science of music, is as old as the world itself. It is as much a language of the soul of man as the words by which he has always addressed his fellows—nay, more, for words are oft-times feeble and vain, and the oppressed spirit must be relieved of its burden in a cry of sound or sweet singing. And, just because music is so old, the subject itself can never be an old one. No, even as the old, old story of the glorious Gospel is always and for ever new, and the same simple message delivered now has all the power it had of old, and is hung upon by ever increasing thousands of listeners, so in music, the soul's language, is there found that which will ever enchain, and never tire. More articulate, more gracious, more grand may be its utterances as time goes on, but it can never *die;* for it is the handmaid of God's message to the

spirit of man, and the voice of man's spirit answering to God. God made it, when he made man in His own image—nay, He made it when He made the world, for its laws and its existence are coterminous with the universe, and while here, we only whisper imperfectly the faint echoes of the mighty strains in which we hope to join hereafter with the great choir of eternity.

But music, as we know it, is a development. Its history, as it is now understood and enjoyed by us, can be traced, to some extent at least, from the earliest ages. As the *infant* can first only cry, and then lisp his wants, learning ever by slow degrees and voluntary effort the language he afterwards uses as a man, so the music of infant humanity, of the infant Church, was not the music of the Church of to-day, nor were the first barbarous utterances of sound, whether vocal or instrumental, the language now enjoyed by an age which has probably discovered all that will ever be known, here, of the grand fundamental laws which govern this great science, and render it pliable to all the forms and mouldings of highly cultivated art.

For music as a science was not known, in the truest sense, until long after music as an art was

practised. A child may hum an air or scribble with a pencil, and yet be entirely ignorant of the deep secrets of harmony, or the wonderful laws of light and shade, outline and perspective.

And then, if music be rightly defined as the soul's language, it is only natural to expect that with the advance of knowledge and the growth of spiritual capacity and perception, this language of sweet sound should grow too, and show at different eras a development in some sense commensurate with the life which has called it forth. And such indeed we shall see to have been the case, though it is true that the growth of music in general, as well as of *Church* Music in particular, has been by irregular steps, and seems to have come to us at last in all its power more like a new inspiration than as the steady growth of a long-known capacity.

And this, too, is but in accordance with another form of the same general law. As language cannot advance beyond the powers or conditions of the race that employs it, so *music* is an index, to a large degree, of the condition or state of a church or people, and reflects, after due allowance made for all circumstances, the general tone and

pulse of the whole body, by which even its spiritual health may be fairly guaged.

All this we shall see if we look carefully into the subject, and I hope to illustrate the development of Church Music by a brief review of sacred composition and song as exemplified at different periods of the Church's history. We shall perceive how it was possible for rude art and scanty knowledge to attempt and partially succeed where true science at length stepped in and gave a full reward in laying open the rich treasures of the magnificent storehouse of this one department of the Creator's works.

II.

HOLY Scripture affords us our first information with regard to Church Music.

The Church of God began in a full and proper sense with the Hebrew nation; though before the establishment of the services of the Tabernacle and the Temple, men praised God as they knew how, and the "Sons of God" are early mentioned as calling upon His name. Of music as a science in those early times there is no certain knowledge, and with such slight traces of it as are given us, reasonable conjecture is almost impossible. But with regard to its practice there is more certainty. The inventor of musical instruments, like the first poet and first forger of metals, was a descendant of Cain. According to the narrative of Genesis iv., "Jubal, the son of Lamech, was the father of all such as handle the harp and organ," that is, of all players upon stringed or wind instruments. And here let me remark that from the first we find the sacred and the secular mingled together in the

development of music, and perceive that as the Church was not the originator or sole teacher of music to the world, so she did not disdain to adopt and to sanctify what was in many cases the product of unsanctified talent without her pale, even as ordinary language, common to the world and the Church, cannot be restrained from the use of either. This by the way; only we shall find it well to bear this fact in mind when we come presently to the later theories on *Christian* Church Music, where some have felt it right to draw a broad and impassable line between what has been taught and authorized by ecclesiastics alone and what has been learned from the sanctified talent of gifted men holding no official position within the Church.

The use of poetry, and therefore probably song, given in short rhythmical utterances, is as old as speech itself. Constantly does Holy Scripture exemplify this. Instruments also, such as the tabret and harp, are of early and frequent mention. The first great song recorded is that of Moses and the children of Israel, after their triumphant deliverance from the hosts of Egypt in the Red Sea. Miriam also, the prophetess, is represented as leading the women

in procession, chanting in chorus to the song of Moses, "Sing ye to Jehovah, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea." The song was accompanied by timbrels and dances, or, as some translate it, by timbrels, and some sort of instrument unknown to us, but probably resembling the modern tambourine. Probably, also, the singing was alternate, Miriam leading off in solo, while the rest responded in chorus. Of the kind of song or tune employed we have no sort of idea. Most likely it was impromptu, and easily caught up and repeated by those who stood around. We are certain, however, of one thing, that the music of that age was very far from being of the melodious or harmonious character which alone would be endurable now, for later on, on Moses' descent from the mount, the wild cries and shouts of the people as they worshipped the golden calf, sounded to Joshua more like the din of battle than the flow of song, and only Moses was sensitive enough to perceive what it really meant. Their music, there is no question, must have been, for generations, of the very simplest kind, for the silver trumpets made by the metal workers of the tabernacle, and the long blast of the jubilee horns which brought down the walls of Jericho would

probably to us appear devoid of music in the proper sense.*

Let us pass on to the first notice given us of a real religious service. (2. Samuel vi.; 1. Chr. xv., xvi.)

This furnishes the account of the bringing up of the ark, in the time of David, to Mount Sion. From the accounts given us of the rejoicings on that occasion it would appear that music had become more cultivated and systematic. The schools of the prophets seem to have embraced music as a special subject of training and care, and David himself, a gifted musician, gathered round him singing men and singing women, who could shout his victories, and soothe his hours of rest. The list of instruments also is by this time enlarged. We read of "all manner of instruments" of firwood—even harps—and psalteries and timbrels, and cornets and cymbals. (We must not suppose, by the way, that all these instruments were exactly what we call by the same name. Dr. Stainer, in the Teacher's Bible (last edition), gives a very instructive account of what these

* I am indebted for much of this portion to Mr. Aldis Wright's article in Smith's Dictionary of the Bible.

instruments probably were.) On that occasion David himself composed the song or psalm, which is given afterwards as the cv. and xcvi. Psalms. It was probably sung antiphonally, as challenge and reply, from side to side, as we have the song of the seraphim, magnificently described in Isaiah vi., represented as being sung—"One cried to another, and said, Holy, holy, holy, is the Lord of hosts; the whole earth is full of his glory." On this occasion of Jewish rejoicing, moreover, the band of players and the choir of voices were under strict command. Evidently, music had advanced, and a large body of musicians must have grown up throughout the country, besides the magnificent choir which was formed out of the Levites for the service of the temple (1 Chron. xxv. 5, 6), among which were women singers, as well as "damsels playing upon timbrels," and who appeared in full force and training later on at the dedication of the Temple of Solomon.

Then, indeed, the sight must have been grand, and the sound magnificent in its power. The choir consisted of four thousand musicians, under their twenty-four presidents or leaders, the sons of Asaph, Heman, and Jeduthun, as heads of the courses into which they were divided. The

conductor would probably mark the time—which was not given in the music—on the cymbals, while the rest played on psalteries and harps, the singers being distinct from both. The psalm or chant appears to have been the same as before, composed by David, and known for ages after by his name, and by the refrain, "For he is good, for his mercy endureth for ever." We read in 2 Chron. v. 11-14, "And it came to pass, when the priests were come out of the holy place, (. . . also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets;) it came even to pass as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord, saying, For he is good; for his mercy endureth for ever; that then the house was filled with a cloud, even the house of the Lord, so that the priests could not stand to minister by reason of the cloud; for the glory of the Lord had filled the house of God."

Imposing as that sight, and grand as that sound must have been, the whole character of sacred music in those days was clearly as utterly different from that of our own as can well be imagined. The instrumental orchestra was a feature we are little familiar with, and the only sight one ever recollects to have seen which may be compared to it was one of the great festivals, that of the Sons of the Clergy, I think, in St. Paul's Cathedral, when the noble organ was supplemented by a full and well-chosen band of instrumentalists, all robed in white, and all making, with the singers, one great full sound of harmonious praise; here again, of course, differing essentially from the Temple choir, which sang and played only in unison.

For, in all that has yet passed before us, let us remember that the organ, familiar to us, was utterly unknown, the word so translated in Scripture having reference only to a small mouth instrument, consisting either of one pipe, or of several of unequal length, made of reeds, and fastened together in a row. Indeed, the very thing may be seen in a modern form at the lips of itinerant players, tumblers, and showmen, who accompany their piping with a drum. "Pan's-pipes" is the name of this instrument, which was very common

among the Eastern nations. Such an instrument as this, developed later on into the little "hydraulic organ," with the cymbals, and trumpets, and little harps, &c., made up the ancient orchestra, and you will at once see that the effect must have been very far short of what regales the senses now in a full cathedral service. The full harmonious flow of sound, with delicious and ever-changing chords, which we so much enjoy, was absent from all ancient music.

Melody also, with the Hebrews, would be very different, for our modern major and minor scales were unknown, and the notes were limited. The tunes or melodies were harsh and severe, unless room were given for the free play of the voice without rule or control. In this respect, as we shall presently see, the early Christian music, commonly known as Gregorian, was probably a legacy of the earliest forms of sacred chanting, though we have no clear traces of the link which connects them, and can make no assertion on the point.

We have, however, established this much—that the service of God in the ancient church was conducted by a choir carefully trained (probably by ear) provided with several kinds of instruments, and

fitly appareled; that their songs and hymns were of a strong, joyous, and hearty nature; and that the singing was in unison, and probably antiphonal. "The altar was the table of Jehovah, and the sacrifices were His feasts; so the solemn music of the Levites corresponded to the melody by which the banquets of earthly monarchs were accompanied. The Temple was His palace, and as the Levite sentries watched the gates by night they chanted the songs of Sion."

III.

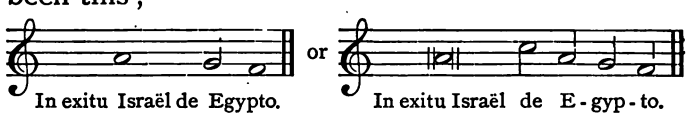
And now we come to the Christian era, the time of our Lord Jesus Christ. What was the music then?

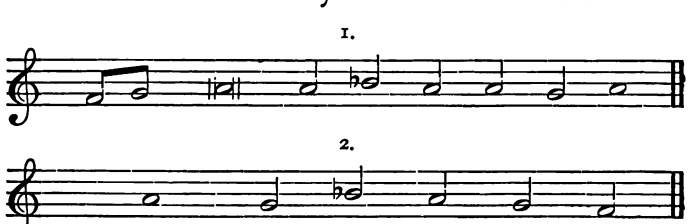
Probably much the same, if it had not fallen back. The Jewish nation saw many vicissitudes, and the captivity in Babylon rendered their harps silent and their voices dumb. But on the return, doubtless the old music was found to be not forgotten, and was again heard in Jerusalem until Shiloh came.

It would be deeply interesting to know, if we could only ascertain, what was the true melody or form of tune to which the grand old psalm, the cxiv., "*In exitu Israel*," was sung at the Passover, with others, and doubtless chanted by our blessed Lord and His disciples on that last sad and solemn evening before His crucifixion. You remember that S. Matthew and S. Mark tell us that "when they had sung an hymn, they went out into the mount of Olives." I have read of a little girl who,

on hearing these words, sweetly asked, "Did *Jesus* sing?" The child-mind was struck with the thought of how truly the Saviour was one with us, especially at that sweet, sad moment, joining even in what children love and understand. And to us of older years the question would be equally attractive, "What *tune* did Jesus sing?"

It is not permitted to us to say, but many have believed it to have been one of the old Gregorian or Ambrosian chants, on the first tone, of which, however, the original form has undergone various alterations, both in melody and later harmonizing. The simplest and oldest form of it seems to have been this;—



Very simple and very severe, you perceive; but with a certain weird beauty about it, especially if sung by many voices. Later and more corrupted forms of this old melody were such as these:—

FIRST TONE.

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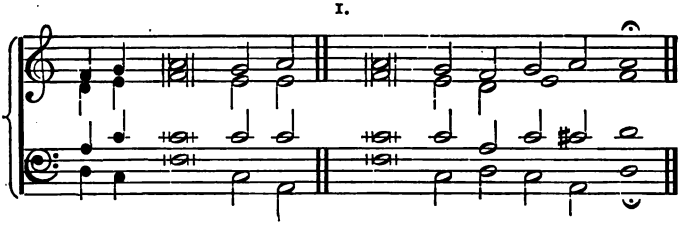
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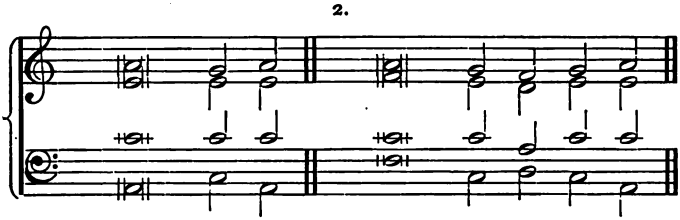
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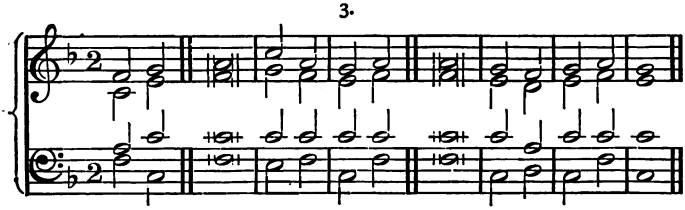
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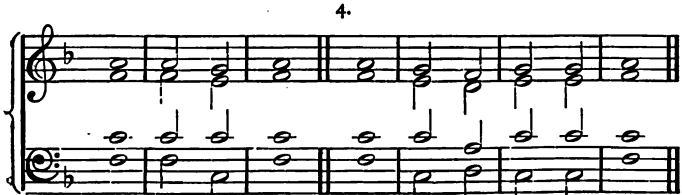

The latter sometimes called the eighth tone irregular.

There is, however, considerable doubt as to whether the chant is really older than about the year A.D. 350.

Of the examples here given, No. 1 is a form of this old chant found in the Ritual books.

No. 2 is a method of harmonizing the same, which has been given as strictly according to the laws of the mode, and therefore both ecclesiastical and primitive.

No. 3 is the same chant, still as a Gregorian, but written in modern style.

No. 4 is the same, in the form familiar to us as Tallis's chant, appearing in what we may call full "Anglican" dress.

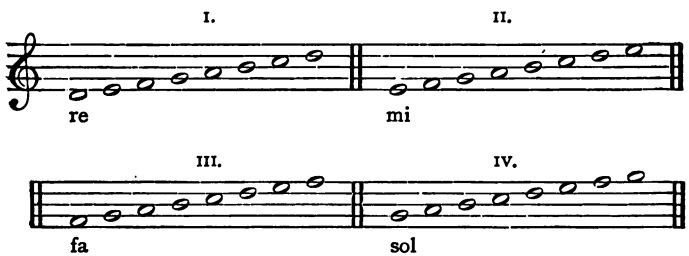
One perceives a remarkable alteration as time goes on. The truth is, we are now getting into the history of the development of music. And at this point, before giving any further illustrations, it will be as well to glance at some of the fundamental points of difference between our modern

Church Music and the old Gregorian method, otherwise called the Canto Fermo, or Plain Song.

In the first place then, our major and minor scales, which are so easy to learn, and which are made to do everything, and our modern keyboard with all its sharps and flats, were absolutely unknown. Everybody knows a major scale when he hears it, or its correlative minor, and is acquainted with the fact that we can, by the help of the accidental notes on the keyboard, commence where we like, on any pitch or key, and have, for all practical purposes, exactly the same relative sounds.

The ancients, on the other hand, knew nothing of this. They had at first only a limited number of notes, divided into four scales, or modes. Each scale or mode answered for a key, and any chant or tune commenced in it was bound by rigid rules to manage itself within the limits of that mode. Although the field was thus extremely limited, there was a certain sort of rough but true science about it, and, so far as it went, the music was sound and solemn. These first four modes, called *authentic* (that is superior, as possessing authority), were established in the Church by S. Ambrose,

bishop of Milan, who also introduced the antiphonal or alternate mode of reciting the psalms, "after the custom of the churches of the East," and "the rest of the churches followed the example of that of Milan."* This was about the year 370 A.D.



That was the range of musical sounds as S. Ambrose left it to the Church; he having got his scales from the Greeks, the Greeks perhaps from the Jews, the Jews from the Egyptians, and the Egyptians from India. Thus you see we are led back to very primitive music indeed.

Another great point about the old music was, that there was *no such thing as strict time.* Our music is divided very strictly, and this great difference between the ancient and modern music is one of those things which make it impossible

* Spencer.

really to combine the two systems. In fact, the plain song was simply a sort of reciting of words to a few set notes, the words being the first consideration and the music entirely second, just the reverse of the music of to-day. If any one were to casually ask me "What is Gregorian music?" I should simply say, *talking upon notes.* There was no more rule as to time than there is in talking. Each word took care of itself.

Then another point was their notation or writing of music. They had only four lines in their stave, with three spaces. The scales and modes began where it "happened," often without any indication in the tune as to what scale it belonged to. There were no sharps and flats; there was no chromatic scale, and if harmony was attempted, it was naturally very poor, consisting of a few common chords. Mark particularly the unsatisfactory close of the fourth mode, or "tone," as it is also called.

Of course singers often took liberties, and put in notes not authorized or legal. In fact "nature" demanded it; but it was thought unchurch-like and secular, and great complaints soon began to be made of the corruption of Church Music.

But a great step was taken at the end of the 6th century, when Gregory the Great, after whom the system takes its name, added four new scales, introduced the B♭*, and issued an authorised book of ecclesiastical music. He thus did a great deal for Church Music. But he stringently forbade the introduction of other melodies than those now authorised under their respective "tones," and the secularisation of Church Music after that was never really met by the ecclesiastical world.

Thus we have arrived at the consummation of the eight ecclesiastical tones, the first four being *authentic* and Ambrosian, and the other four being what is called *plagal* or subordinate modes, derived from the first, and established in Church Music by Gregory the Great.

And now, from this point, begins the great controversy, which has raged ever since, between those who would still adhere to Gregory's system, and those who have thrown it aside or never known it, and who embrace all the discoveries ever made since in music, without being trammelled by the narrow limits of the old modes.

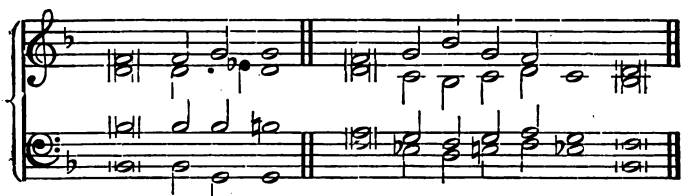
* Some put this even at a later date, ascribing it to Guido, in the 11th century. I am unable to say who ought to have the credit of it.

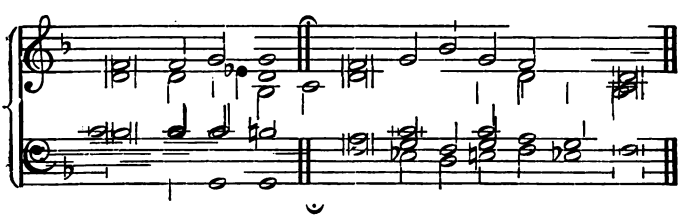
And the school of church musicians known as Gregorianizers say that beyond these modes with their rigid rules we ought not to transgress, though I am bound to add that if Gregory the Great rose from the dead and heard his music in its modernized form, as now performed all over Christendom, he would not know it. Modern harmony, with all the trespasses of sharps and flats and modulations, has wrought havoc with true Gregorian music, which, in its simplicity, would probably be unbearable to us of the present day.*

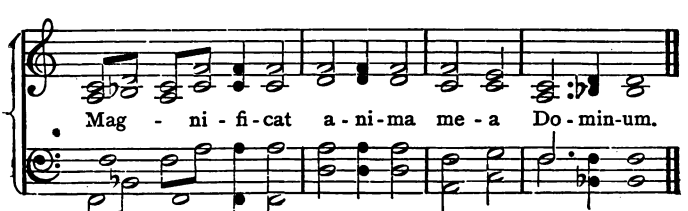
A friend of mine, who is an intense Gregorianizer, says that he adheres to the system because it has the authority of the Church, not because he loves it; and sees no point in the argument that had the Church of that day existed now she would have authorised a good deal more than S. Gregory

* "It must be remembered, that not one of the modes admits any alteration in its degrees; and it is only by a strict adherence to this law that the solemn, dignified, devotional, and sacred character, which is the distinguishing property and quality of the ancient cantus choralis, can be maintained.

"It is not hereby said that in the organ accompaniment, no harmony which requires in its construction a departure from the original mode, should be employed. Such a rule as this would deprive the musician of the rich and manifold resources which the modes contain; . . . but what is meant is, that no change should be made in the melody itself. . , . The dignified and vigorous character of the melodies is entirely lost in consequence of their being made subservient to the modern laws of harmony."—*Spencer*.

ANCIENT HARMONY OF THE FIRST TONE, USED IN THE APOSTOLIC CHAPEL AT ROME.

N.B.—The Melody is the Alto.

ROMAN FORM, MELODY OF FOURTH TONE.

FROM THE ROMAN RITUAL BOOKS—SECOND TONE. (LATER.)

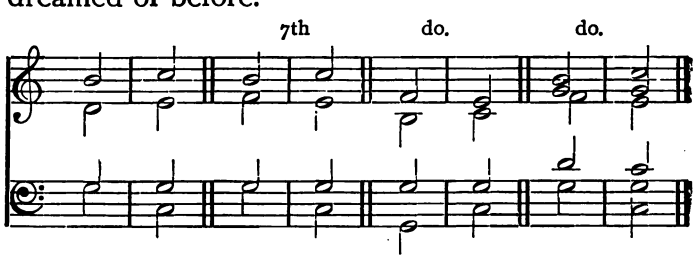


was able to do. However, nature will have her way, and so it happens that, without another S. Gregory having arisen, Church Music has wonderfully advanced, for Music is not an invention of man, but a creation of God, and as soon as men began to discover what the laws and capabilities of musical sound were, they flew to them in an ecstasy, so that the whole church has at length in practice admitted the modern system of music. It speaks to the heart, in some senses, as the other could not do, and gives a vehicle for all the deep longings and intense aspirations of the soul impossible under the rigid rules of Plain Song. The old style may be said to express stern, commanding, forbidding discipline; the new style opens the gates of song to every longing feeling of the heart. The old style speaks of a strong, majestic, corporate union, in which the individual soul is nothing, and the great ecclesiastical body is everything; the new mode is the outburst of personal and individual ardour and devotion to the great Father above.

Hence we find that at the era of the Reformation, when men began to experience an individual and personal freedom in all their thoughts and aspirations, Church Music also kept pace with

this spirit of emancipation, and ever since that has been advancing by miraculous strides towards the summit and goal of phonic victory.

I may briefly say that to Guido of Arezzo, in the 11th century, and Franco of Cologne, in the 13th, belong the honours of improving the musical scale, and introducing real time and system into musical composition. Then, in the 16th century, came the grand discovery of the perfect cadence or close, which, when it embraces the 7th of the chord, and is founded on what is called the "discord of the dominant 7th," introduces a new beauty into music scarcely dreamed of before.



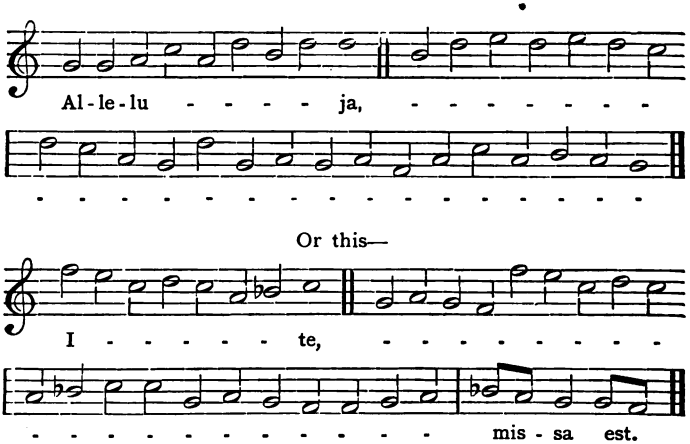
You will notice the delicious *suspense*, and succeeding relief and rest, which this cadence gives, in any form you like to put it. Its discovery brought about a revolution in the world of music, and what we should do without it now is a question impossible to answer. Before this period, Mr.

Hullah remarks, "the scholastic music had no art, the popular music no science." Now they were for ever wedded, and the union has been a gloriously happy one.

As a taste of Gregorian music in its severer form, the Te Deum supposed to have been composed by S. Ambrose, in the year 374, is well worth attention. I say *supposed* to have been composed, for though I believe that the grand and beautiful *words* are rightly credited to him, at the baptism of S. Augustine, yet, as regards the music, I am aware that students consider it impossible for it to be his as it has come down to us, inasmuch as there are progressions and passages which belong entirely to the age after Gregory the Great. It is, however, a true specimen of what the Church once sang, and therefore is well worth our acquaintance.

And finally, as a sort of finish to the consideration of Gregorian chanting, I will illustrate what was known by the name of the "*Neuma*," or breathing, which was an early deviation from the original simplicity of the ancient chant. It "was attached to many of the antiphons used at particular festivals, and consisted of an indefinite

number of notes to be breathed out vocally after the antiphon was finished, on any vowel convenient to the singer." "It served, as well in the 'Hallelujah' as in the 'Kyrie Eleison,' to procure sufficient time for the priest and those serving with him at the altar, to say their prayers slowly and with gravity, and this will account for the length of some of them."*

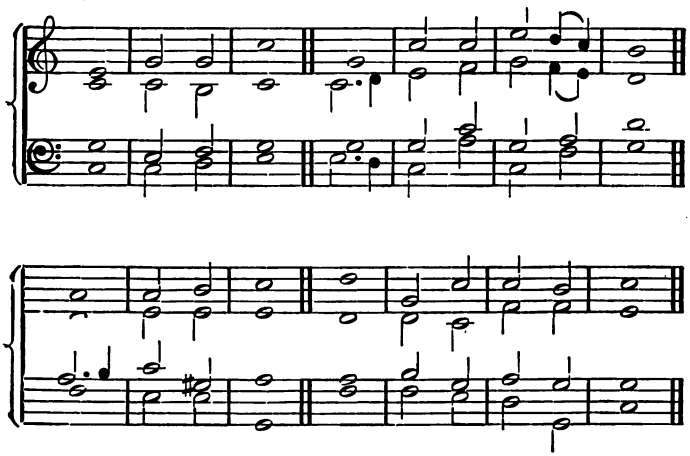
Here is one on the seventh tone:—

I think you will agree that this illustrates what was before remarked, that the rigid laws of Plain Song were too narrow for the longings of nature, which would have her way, after some fashion or other, and this is how she got it.

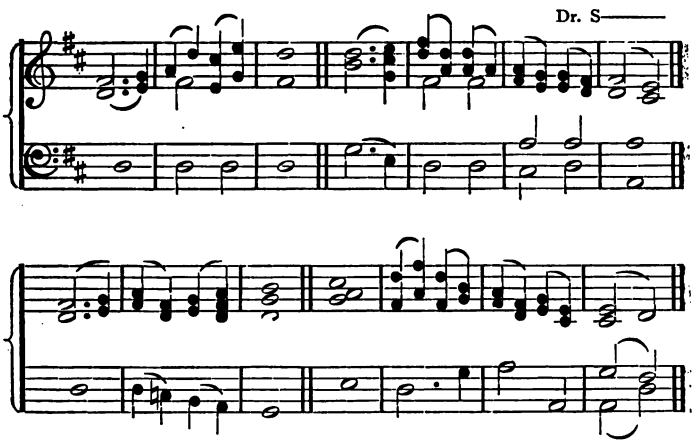
* Spencer.

IV.

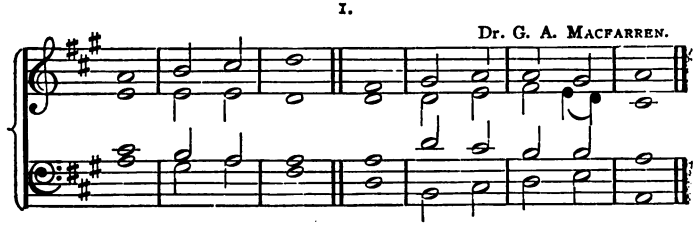
And now for a change!

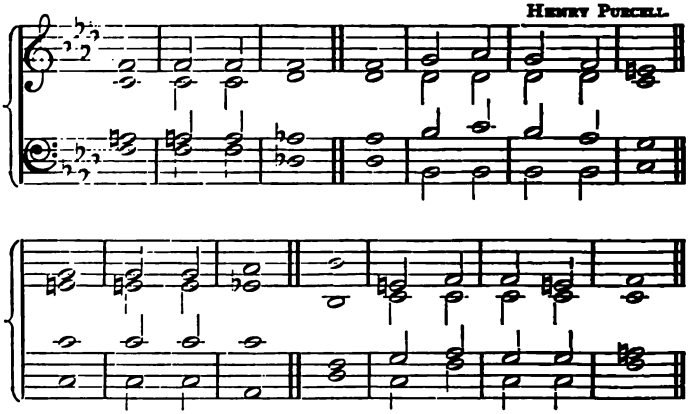
Let us turn our attention to the modern mode, with all its strength and beauty of bold bars and full harmony. After which I will say a few brief words regarding the fundamental laws of "Neapolitan" or modern music.

TURLE in C—double.

This is a good specimen of an Anglican chant. But now, after all that has been said with regard to the corruption of the ancient music, and the fault of the Church in too rigidly excluding the popular sense of melody from the music of the sanctuary, it would not be right to hide the fact that a very sad corruption has taken place also within the Anglican school, from which, however, we are now recovering. The real English school of Church Music, born about the year 1600, and claiming the great names of Tallis, Farrant, Byrd, and Bevin, and last, not least, the masterly Orlando Gibbons, and the talented Purcell, though necessarily not without faults as it felt its way to the light, would have given the Church some music, only magnificent, if popular and truly secular elements had been strictly excluded. Like the Neuma to plain song has been the flourish and the jump to Anglican psalmody, and in hundreds of our village churches the sinuous, winding, repeating, torturesome melody is even now hugged and clung to with a fond delight. This charming feature of English unmusical taste is well exhibited in a chant of the florid school, here given exactly as obtained.

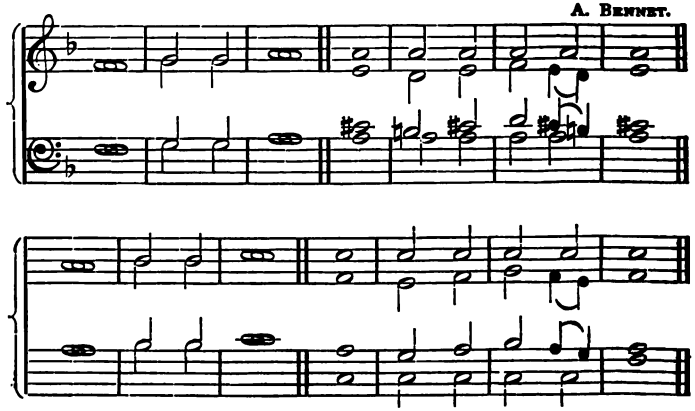
FLORID ANGLICAN CHANT.

One hardly likes to hear holy words to such music as that. In the place of it note the next very sweet chant by Macfarren, most appropriate to the peaceful Nunc Dimittis. (No. 1.)

ANGLICAN CHANTS.

1.

2.

HENRY PURCELL.

Or a very expressive one by Henry Purcell, in F minor (No. 2), which accords well with the quiet, sad earnestness of Psalms cxxx. and cxxxi.

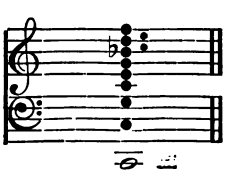
3.

A. BENNET.

The chant, by Humphreys, in C, commonly known as the Grand Chant, speaks for itself. No. 3 is one by Bennett, in F, strong and rich and stirring, well sung to the second Psalm.

You will observe now that another change is coming into our chanting. We have both single and double chants. Some are for keeping always to the old single form, as it is difficult sometimes to make the successive verses of a psalm fall in well with the double form. It cannot always be managed, but with many psalms it is quite possible, and where it is so, there is certainly a new beauty introduced in the double chant, both because the whole musical idea is more complete and symmetrical, and because it is very effective where antiphonal or alternate singing is adopted, the choir being arranged in sides.

You will see by these examples that Anglican or modern music need not be secular or frivolous. Indeed, the solemn strength of a good Anglican chant is greatly added to by the capability it possesses of sweet and varied harmony, and for tenderness and pathos there can be no question of its advantage.

It may not be out of place here to notice in a very few words some of the characteristics of this modern system of music. You will have discovered at once the great contrast from the old style; the brightness, cheerfulness, regular time, and sprightly nature of the new school, as well as the capacity that is in it for sweetness and feeling, and every light and shade of thought.

One great fact in connection with it is that it is natural. The harmonies and various relative sounds of which they are composed exist without invention, and are the work of the Creator. Mr. Hullah explains the harmonic chord by telling us that when a violoncello player draws his bow across the lowest string of his instrument, he produces not *only* the sound literally due to the string, but *all* the sounds belonging to that note by a natural sympathy. Thus:—

You can hear much the same thing if you shout close to a piano, and then listen very keenly to the echoes excited in the instrument. These sounds,

unconsciously produced, are called *harmonics to the prime*, or lowest sound. From this law of nature springs the grand beauty of the harmonic chord, possible in any form by the discovered complete scale of modern music. The discord of the *dominant seventh* is thus seen to be a *natural*, not an *artificial* combination. Hence its exceeding beauty, and power over the ear.

Harmony, by which we understand the blending of the four voices or parts in modern music, is a very profound study, and presents us with one of the noblest sciences. With harmony, time, and rhythm, music is capable of a thorough "architectural" treatment upon definite principles, so that the complete form of a great piece of music resembles the perfect building of a gifted designer. The noble bass—the foundation and supporting columns of the whole; the soprano or first treble—the topmast ridge and general grace of outline; the alto and tenor—the varied and more detailed colour and character of the body of the edifice, with its lights and shades; and each voice, again, forming a separate melody of its own.

Then, as another great feature, just mentioned, is the division of musical passages into regular

time, so that a complete rhythmical specimen, such as a long metre psalm tune, gives us *two* periods, *four* sections, *eight* phrases, and *sixteen* feet or bars, which bars again are divided by the *times* or *beats*, the accented and unaccented.

Then again, there is the characteristic that instead of the words finding music for themselves, and the song being a talking on notes, modern music is the soul running forth in a sweet poem of sound, where the words indeed give the motive or thought, but are quite subordinate to the sigh of sorrow or joy which breaks forth in the mysteries of melodious song. How beautifully Mendelssohn —sweet, pure, melodious Mendelssohn—has given expression to this idea in the name accorded to some of his most lovely compositions—"Songs without Words," as indeed they are!

I must not omit to mention that the vast improvement in the Church Music of Western Christendom is largely owing to the universal use of the king of instruments, the Organ, which sprang originally from the insignificant Pandean Pipes, but is now, with its rolling, harmonious, tempestuous, lovely power, the only fit accompaniment of sacred music. It lends fulness and grace, as well as

majesty,to the singing of a congregation, and seems to raise the soul heavenward as on an angel's wings. How often, when nearly tired out, has the anxious preacher felt thrilled with a new strength, by the full tones of a fine Organ, accompanying the great volume of praise from the congregation, lifting him up, and, as it were, putting new life into him as he has ascended the pulpit stairs! Strange it is, that in the East, where the organ was invented, it was never used in churches. The Greek Church has never recognised it. But in the West it was not only accepted, but to this day keeps far from the Sanctuary every other instrument which would utterly fail to give the solemn effect secured to us by the great compass and power of the Organ.

V.

In summing up the evidence as between Gregorian and Anglican Music, there are four great periods into which the history of the development may be divided.

The *first* is from A.D. 370, or the time of S. Ambrose, to about the year 1400, when the invention of the gamut, the time table, and the advancement of harmony had led music on a good way.

From that date to the 16th century there was a steady advance in the general knowledge of musical science, and in the perfection of the modern scale. Of this period Palestrina is the crown. He left a great mark on Church Music by his efforts under the direction of the Council of Trent, who were shocked at the degradation which had taken place generally in Church Music. He certainly moderated everything, but the old Ambrosian Modes had now lost their hold on the

advanced intelligence and feeling of the popular sense. The old ecclesiastical style was compelled to give way to some extent if the people were to enjoy their worship. If the Church would not use God's gift aright, the World and the Devil would use it, to the immense loss of the former.

We have arrived then at the third or transition period, or the period of the Reformation. Men's minds opened in all directions then, and the revival of letters and intelligent religion was accompanied also by a corresponding advance in music. The glory of this period was the marriage of Art with Science, as we have just seen, when, in the words of an eloquent writer, "Science, grim and ecclesiastical, peeped forth from his severe cloister and beheld the wild and beautiful creature (popular Art) singing her roundelays, captivating the hearts of the people, who followed in crowds—detained by princes to sing the story of crusades and the triumph of love—all the while knowing nothing and caring nothing for the modes 'authentic' and 'plagal,' but striking the harp or mandoline to the wild and irregular rhythm of fancy or passion; and Science, greatly shocked, withdrew itself from so frivolous a spectacle, just as the monks of the day lived apart from a bad

world. But presently the grave face looked out once more, opened a window—a door—stepped forth and mingled with the crowd, just as the preaching friars came forth, until the line between the secular and the religious began to fade. The stern heart of Science was smitten by the Enchantress, popular Art, and conceived the daring plan of wooing and winning her for himself. It was a long process; it took nearly 250 years—Science was so dull and prejudiced, Art was so impatient, and wild, and careless. . . ." But at last, "emerging from the cold cell into the warm air and sunlight of a new world, Science relaxed, cast his theories to the winds, sighed for natural Art, and raved incoherently about the 'musical declamation of the Greeks.' Here then was the first point of sympathy. Wild enthusiasm and impatience of forms was, for one moment, common to Science and Art, and that was the moment of their betrothal. Immediately afterwards, with Carissimi, Science recovered the lost equilibrium, but Art was captivated by the strong spirit, and the perfect marriage was now only a matter of time." * This was the period of the perfect cadence.

* Haweis.

And now, the last great period, dating from 1750 onwards, in which the great Oratorio arose in its full power (dating, however, in its origin from the early part of the 16th century, and so called from a chapel at Rome, where these sacred pieces were first performed). Among the great names in the last musical period, the leaders are all known to us, numbering among them the mighty Bach, the giant Handel—who did much to link this age and the preceding in classical music—and his successors, Haydn, Mozart, Beethoven, and others, not forgetting the name always loved by us, the sweet and reverent Mendelssohn. To these we are indebted for a vast collection of beautiful music, music now accepted by the Church everywhere in Western Christendom, and music which preserves us from the extravagance of a too secular and operatic style, a school of which Rossini, with all respect be it said, is to some extent the representative, and which, with its sensuous, unchurchlike melodies, is not patronised in England, though in the Roman Church it holds sway almost as though severer music had never been known.

Sebastian Bach was nearly the last musician who harmonized according to the laws of the old

modes. His wonderful power consisted in the extraordinary way in which he mixed them, and he never lost sight of their construction, however he may have refined their rigid harmonies by using discords of later invention.*

Since the middle of the last century there is very little, if any, difference in the method of treating sacred and secular music.*

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* Spencer.

VI.

A few practical remarks on the performance of Church Music in England at the present day.

We are divided into two parties, a popular and an ecclesiastical, of which the latter would bind us down to the old Gregorian modes, and the former would admit anything with real beauty or devotion that has arisen since. Let me say that I do not think any wise man will utterly condemn either the one school or the other, any more than he would endeavour to force on an unwilling or unappreciative congregation a style of music they could not follow. I confess myself to a strong Anglican sympathy, inasmuch as I see in that music the full development of a true science, and an answer to the yearnings of our nature, as well as a vast amount of delicious music which would otherwise be lost to the Church. But I am free to confess that in the old simple Gregorians there is a great solemnity and church feeling; and, played with the accompaniment of modern

harmony, they may be made very beautiful. But only thus. As they *ought* to be, no such thing as our harmonies and modulations could be allowed—certainly nothing chromatic. But why cannot we take the good that is in them, and combine, not the two styles themselves, but the *use* of them in our churches? Sometimes, to the minds of many, a solemn Gregorian would be a relief from the too familiar and oft-repeated Anglican. And, on the other hand, where nothing but Gregorians are to be heard, a painful weariness, as I testify from experience, is apt to seize the whole frame, and a terrible thirst for relief in a good joyful modern major is experienced. The fact is, *one* is truly only reciting, while the *other* is singing. And there we leave the knotty question. We must have music that can be *sung*.

Advancing a step further to another question, namely, how ought services to be read—it seems to me that here again, room must be allowed for generous judgment. No one can prove a clergyman to be legally at fault, if he read the service in his natural voice, and no one ought to call him a Romanizer if he intone. Unfortunately, very few of us *can* intone, and the difficulty is rendered greater by the high pitch of our service-notes. It

may be, in a large church, a great help to the voice of the reader and to the ears of the people if the simple monotone is adopted; but it should be on a key which the voice can easily touch. Choirs, as well as ministers, almost invariably fall two or three semitones in a long reciting, if there be no organ, and sometimes even then. Why not take a note which is easy to an ordinary voice? Very few can keep long upon G. In this respect, as well as regards full choral services and anthems, the ritual of common sense is a very good ritual, if a man can only find it out. The full choral service of a cathedral is a very sweet and solemn worship, and always in its proper place. But in a parish church the question *must* be decided by the taste and capability of the local worshippers, or injury will surely be done to the spiritual sense of the people.

Similarly with regard to anthems. In a cathedral, and to a musical ear, there is often a delicious rest and even a most solemn lesson conveyed to the soul through an anthem properly rendered, which seems to lift up the whole being even to Heaven. Active worship is exchanged for passive or contemplative, and the change is good. But in an ordinary church, where the majority are unable to really enjoy the anthem, or, what is more usual

still, where the talent and natural gifts do not exist to render it perfectly, a wrong is done to the body of worshippers by introducing it. Here, again, is room for the exercise of Christian consideration and forbearance, which is twice blessed to him that uses it. And yet, when there is the power and the taste, an anthem is a real blessing in a parish church. A writer I have before quoted says, "One day noticing a very poor and aged woman in tears during the service, I spoke to her at the close, and inquired the cause of her grief. 'Oh, sir,' she replied, 'that blessed, blessed song in the middle of the prayers.' She could say no more; but she was alluding to an anthem by Sir Sterndale Bennett, 'O Lord, thou has searched me out.'"

We must not forget to say a word about hymns, which form so important a feature in our English worship. Here, if anywhere, the congregation claim their part, and should always be allowed to exercise it. When in charge of a church on the continent, I happened to meet with a Yorkshireman, who liked the music, and on promising to join the choir, exhibited the true North-of-England spirit by saying, "You parsons have got all the prayin' and preachin'; we lay folks want to do our part and have the singin'. Then its square."

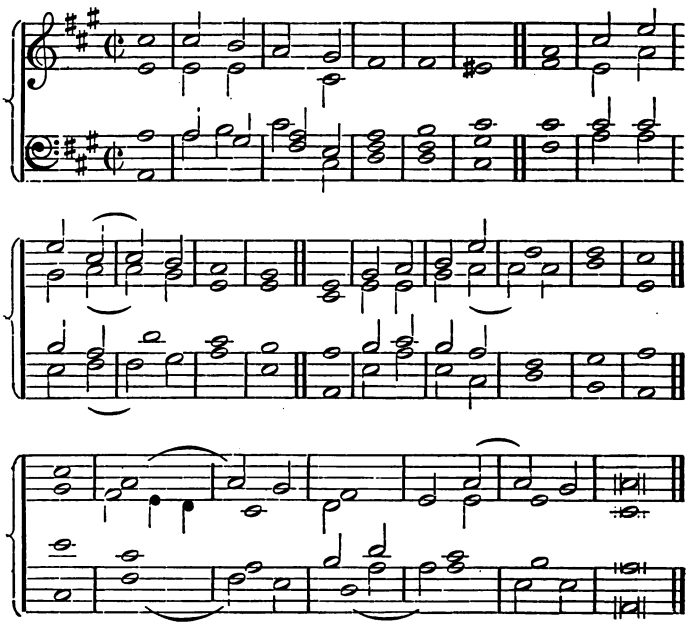
The Scotch have a very excellent plan of promoting congregational singing, in many of their churches, by placing the members of their choir at different spots among the congregation. Thus the sound really rises from the body of the assembly, instead of from one end only. In England, we have the choir either in the west gallery or in the chancel. The latter is the more symmetrical and perfect as regards general arrangement, but the chancel arch, screen, and general form of a Gothic building, often obscure the virtues of both choir and organ. I am convinced that, from a musical point of view *alone*, the west gallery is best adapted for throwing the sound over the whole building, and for encouraging the congregation, who cannot *see* the choir, but are conscious of a full sound flowing over and among them, in which they feel constrained to join, as it travels onwards to the east end of the church. On this point, however, I am aware that I am not in agreement with modern opinion and fashion. Possibly a double choir, one at each end of the church, would, in a sense, meet the difficulty. It has been tried.

Against one evil let me earnestly protest, and that is, the great mistake of adopting a rapid and

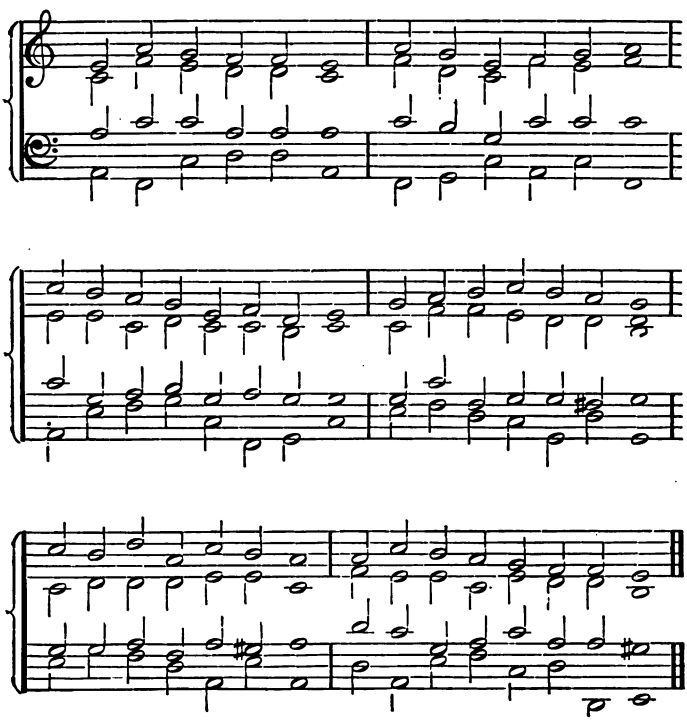
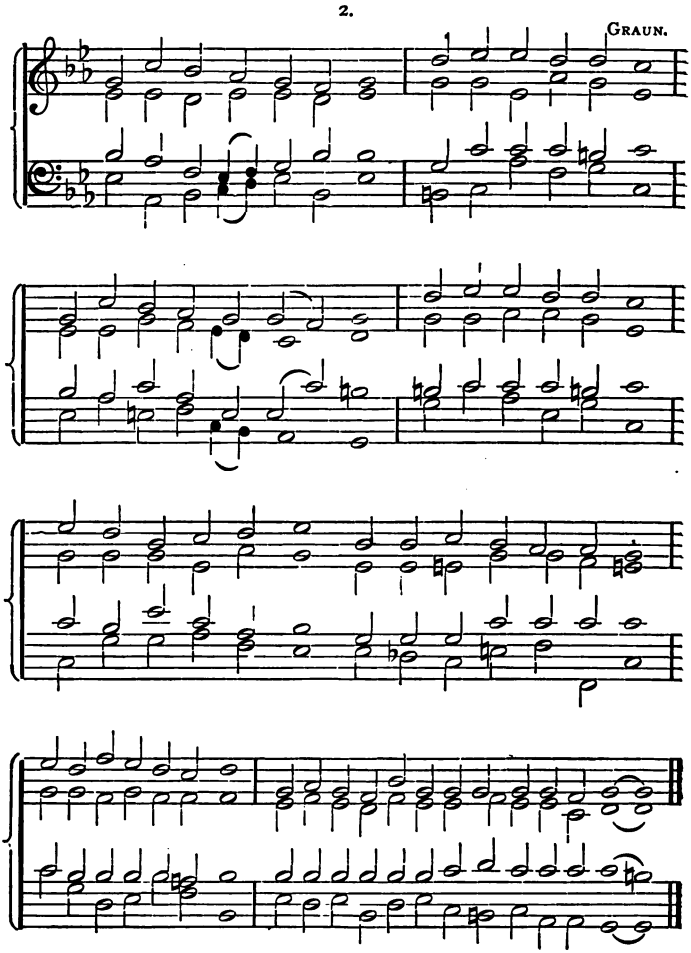
even racing speed in the singing of hymns, which seems to have come upon us English folk as a sort of reaction from the old sleepy drawl. I think it was Lord Beaconsfield who once said, "England is governed by reactions;" and perhaps it is equally true that English taste is like the swing of a pendulum. After all, there must be a correct time and pace for religious music, and if we would not destroy its grandeur and sacredness, and turn it altogether into a sound to tickle the ear, we must beware of this tendency to rapidity. The pulse, that is, the heart, has its own beats, and there is a speed which speaks of fever heat; the breath has its own regular intervals; the very universe moves on in "measured step and slow;" surely then sacred song will not bear that treatment which is befitting the ball room and the reeling dance; nor will a hymn written in triple time stand a *presto* movement, if the faithful are to be edified.

And in speaking of hymns, which form so important and indeed indispensable a part of our worship here in England, we must not forget the source whence we have derived this popular religious blessing. We owe it to the German school, which sprang from, and grew up with, the

great Protestant movement under *Luther*. Luther, great in passionate strength of soul and love of mankind, was a musician as well as a theologian, and introduced the *Choral*, from which our modern hymn-tune is undoubtedly derived, and to Luther himself are attributed several fine compositions of this order. There is a great solemnity and earnest grandeur about these first German hymn-tunes, which contrasts very favourably with some of the light, pretty, sentimental, and almost weak compositions which find their way into our modern hymn-books; and traces of the old Gregorian severity still linger in them.

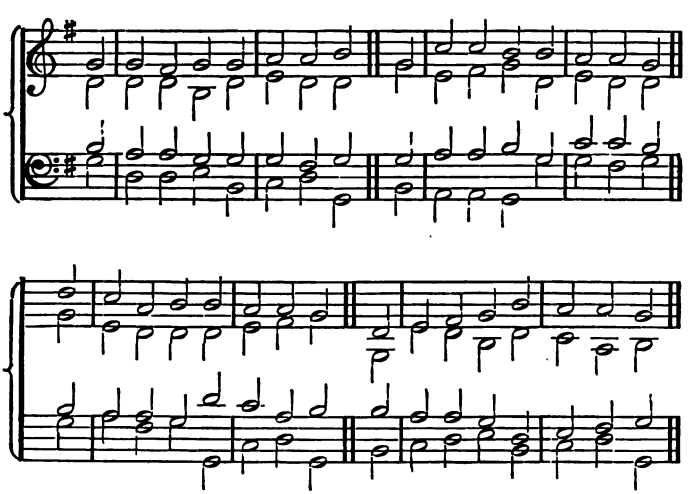
The following is the fine "Old Hundreth" psalm-tune, as harmonised by Claude Lejeune, in which you will observe the tenor taking up the air with very fine effect, the other voices falling into the harmony.

The two next examples are types of the early Reformed Church Music, the Choral; the second being incorporated by Bach in his Passion Music, with other harmonies. These tunes belong to the period of advancement, but are still Gregorian; and by contrast with our modern harmony we perceive at once the rigidity even of the Reformation age. No. 2 is the same as No. 111 in Hymns Ancient and Modern. Observe how it has changed, for us, into a form of the highest sensitiveness and elasticity.

CHORAL. (Phrygian Mode Authentic.)

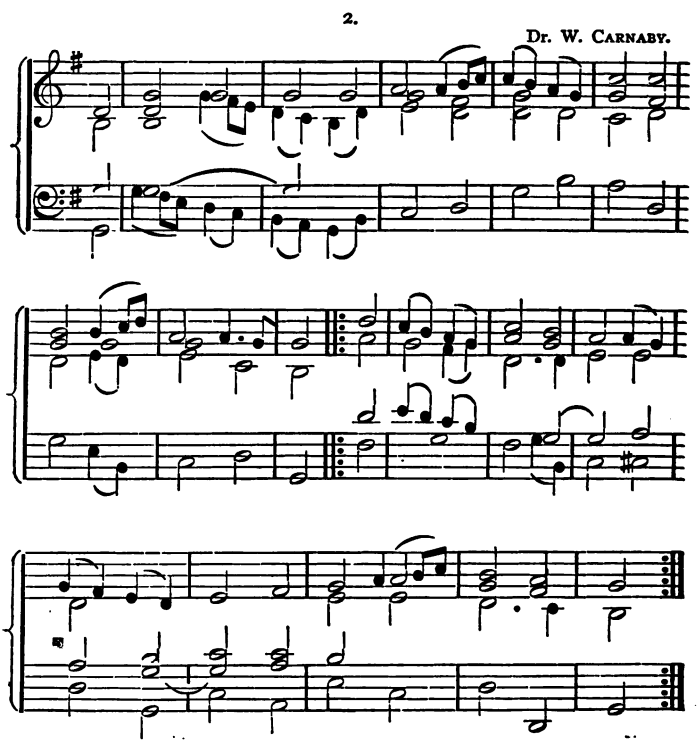
I.

CHORAL. (Phrygian Mode Authentic in G.)

Perhaps nothing exhibits better the glad emancipation of the Reformation age than the fine old choral (378, Ancient and Modern) "Ein' feste Burg."

Of more modern compositions, Tallis's Canon, sung to the Evening Hymn, is sound and beautiful music, stately and ecclesiastical in its character. Very different from this is a great deal that finds its way into modern hymn books. Observe the tenor, which takes up the air and follows the leading treble at the distance of three beats.

TALLIS'S CANON.

1.

5

It is well, however, to know to what depths of corruption the best things may fall, if not properly cared for. As an example of debased modern Church Music, I subjoin a more recent and popular form of the same beautiful canon (!) as not many years ago sung in every village church.

EVENING HYMN. (Florid corruption.)

Whether or not the somewhat "dramatic" treatment of hymn-tunes, which is the fashion at present, is a degradation of Church Music, may perhaps be a matter of opinion. But it is quite possible that the line which, say what we will, divides the domains of the sacred and secular in music, may be easily, if not unconsciously, overstepped in the too eager pursuit of intensity or appropriateness of melody to the words. This is what I mean by "dramatic" treatment. We are fond of wedding certain tunes to certain hymns; and were we not so, it might argue a lack of musical sentiment on our own part; but to strain at expressing the actual words of the first verse (for it cannot go further) of any given hymn, or to approach to actual imitation or personification of the voices represented in the words, approaches, to say the least, to affectation. We must keep the *sensuous* out of music devoted to holy purposes, and beware lest in pleasing the ear of a superficial age with what is really pretty and graceful and full of sentiment, we lose the power of truth and depth and sterling feeling. The human spirit should bow and adore, rather than utter sounds of mere sweetness, in the awful matter of worship; and the mind of the congregation should be directed upwards in forgetfulness of the wings which lift them, rather

than engaged in constant admiration or criticism of the form and ingenuity of their common song.*

I may be uttering heresy to some who read this; but I fear lest too much of such music, exquisite as it is, as we find here and there in our modern hymn books, is calculated to minister rather to the individual enjoyment of the worshipper than to the sense of united praise and reverence of the whole church. Perhaps our hymns themselves are running a little into this channel. Certainly this defect of imitation is not confined to melody alone, or to harmony, but extends also to the rhythm and time of the music. I cannot help thinking that it is this that constitutes much of that secular element (apart from all consideration of the old Church modes) which has impelled many excellent Churchmen to rush eagerly back to what they take for Gregorian music, by way of drawing a line between the Church and the World—and thus to shut out some of the finest music that the Church herself has sanctioned by her actual use in an age of intelligence and maturity. In one word, our hymn music should be rather as a full stream of feeling, adapted in its general character to the words it supports, rather than as a realistic, imitative picture.*

* See Appendix, A.

Thus only will the solemnity, strength, and dignity of the old be preserved amid the freedom and elasticity of the new.

We can all feel, if we cannot explain, the difference that exists between classical music and the music of the lighter composers. While the one is stately, solid, and full of thoughtful depth, the other is more directly pleasing, melodious, and often more sweet. To an ordinary hearer, the first is too dry, hard, and "business-like." The second captivates him more quickly, and he is delighted. The one, while it demands an intellectual effort to enter into it, braces up the soul and leaves it stronger than it found it. The other, while it asks only the ease-loving ear, dissipates while it delights, and enervates while it entrances. Such is the difference, in many respects, between German opera and Italian opera. To a certain extent such is the difference between the grander, severer hymn tunes of our Church, which retain the solemnity of the choral, and the lighter, sweeter, more chromatic tunes, which I have called "dramatic."

More than once, Oratorio has been mentioned. Were this a larger work, it would offer an inviting

field for remark. But Oratorio has not yet become Church Music in England. Our services do not allow of it. Our people would not enter into it. Only to the select few (I speak advisedly) is such music really a language and a worship. England is not musical yet. But when the sublime masterpieces of sacred art come to be performed more often in our cathedrals instead of in our concert-rooms, as services rather than as concerts, then we shall understand a little more than we do now how miraculous is the change that has come into the music-life of both Church and World, how grand is the discovery, and how vast the field of modern music, which has it in its hand to redeem the old form of the Sanctuary from hard and lifeless severity, and to rescue the newly-found gift of Humanity in general from the false and the meretricious and the unworthy.

But in many ways the sweetest music of our services is culled from the great masters of Oratorio, and Kyries, hymns, and anthems furnish us with some of their choicest passages. In voluntaries, of course, there is simply an open field, if the organist possesses both taste and judgment. A service, judiciously moulded in lessons, music, and sermon, to lead up to some

one great thought of holiness, or beauty, or truth, may be fixed in its power on the departing multitude by an appropriate concluding voluntary. Even the glorious solos of Handel and Mendelssohn need not be entirely lost to us thus;—"He shall feed his flock like a shepherd" may send strong men away touched and tender; "I know that my Redeemer liveth" may assure the sorrowing heart of its own rising hope; while the exquisite "O Rest in the Lord," from the great work which killed Mendelssohn, may help in strengthening the toil-worn, anxious soul, seeking rest and finding none in the wilderness. And what shall we say of the firm, peaceful beauties of Haydn's *Creation*, so well "argued," so confident in their faith? Or of the magnificence, not to be expressed in words, of the "Hallelujah Chorus," so fitting to the occasion of some great rejoicing, or some solemn festival? Handel's own words, describing his feelings as he penned that noble inspiration, are these: "I did think I did see all heaven before me, and the great God Himself." Many of his manuscripts were blotted with his tears.

It is a grand thing to drink in Holy Scripture or divine truth through the music of a devout

mind. "How lovely are these messengers, as they preach us the Gospel of Peace!" Even in worship, sometimes, our "strength is to sit still," and passively enjoy, as the spirit of hushed reverence steals over us, and we realise the meaning of the great Milton when he says—

"But let my due feet never fail
To walk the studious cloisters pale,
And love the high embowered roof,
With antique pillars, massy proof,
And storied windows, richly dight,
Casting a dim religious light;
There let the pealing organ blow
To the full-voiced choir below
In service high and anthem clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all heaven before mine eyes."

APPENDIX.

A.

APPROPRIATE to the question of dramatic treatment or imitation in Hymn Music, are some remarks by Mr. Haweis on the "sins" of some great men in a similar respect, though it is possible we may not all agree as to the limit which should bound this liberty. Music which is *intended* to be a great picture or "tone"-painting may legitimately go further than music set to words.

"It is a pity that Purcell should have stooped occasionally to musical imitation. The passion for expressing words in notes, founded, as we believe, on a puerile and mistaken view of the sphere and legitimate functions of music, reaches the ridiculous in him. For instance, he has to set the words, 'They that go down to the sea in ships,' and proceeds to perform that operation musically by taking the bass down a couple of octaves, and leaving him drowned at the lower D. The same unhappy bass is soon after 'carried up to heaven' on a high dotted crotchet. Other composers have been fond of similar devices. Handel's 'plagues' are full of them; Haydn's 'Creation' rejoices in 'a long and sinuous worm' of the earth, earthy; the illusion of Beethoven's 'Pastoral'

vanishes with the appearance of a real cuckoo ; and even Mendelssohn must disturb, with what can hardly be anything but a live donkey, the enchantment of 'A Midsummer Night's Dream.'"

B.

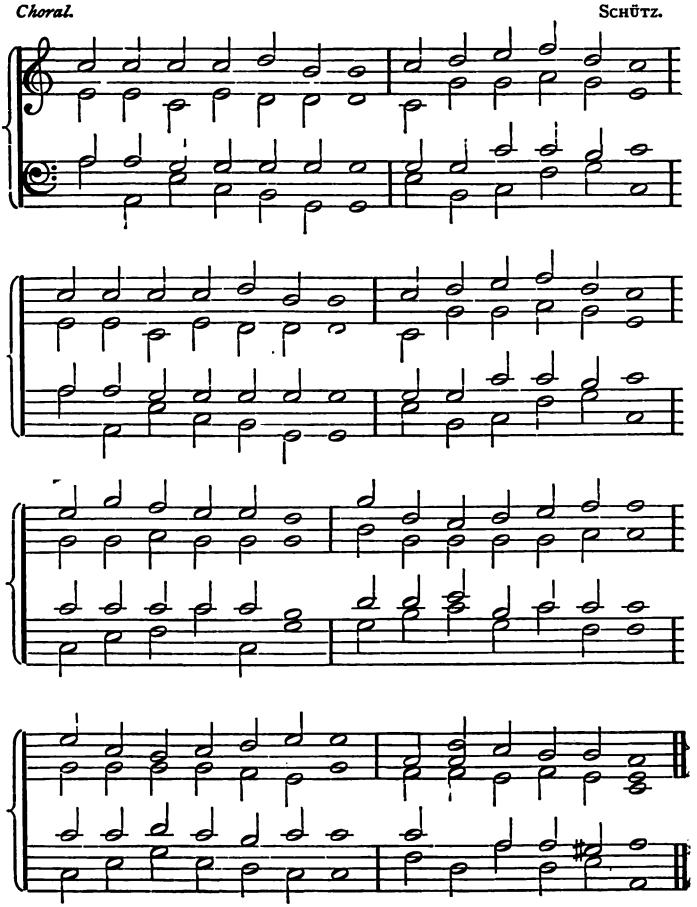
TECHNICAL SENSE OF "MUSIC." The following note occurs in the late Dr. Hook's "Church Dictionary:"—

"MUSIC, as connected with the Church service, is sometimes used in a peculiar and technical sense, to signify the accompaniment of a band of instrumental music, as violins and wind instruments—not the organ only. A service *in music* abroad is understood in this sense. These kind of accompaniments are foreign to the genuine spirit of the Church of England, which, as a general rule, recognises the organ only. Charles II. introduced the foreign style of music into his chapel, which, however, was but short-lived. Evelyn, in his Memoirs (Dec. 2, 1662), speaking of the service at the Chapel Royal when he was present, says, 'Instead of the ancient, grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern or a playhouse than a church.' The only stated musical service in the Church was that performed annually at the Feast of the Sons of the Clergy at St. Paul's. The instrumental accompaniments are now laid aside. At what are called musical festivals the service is so accompanied."

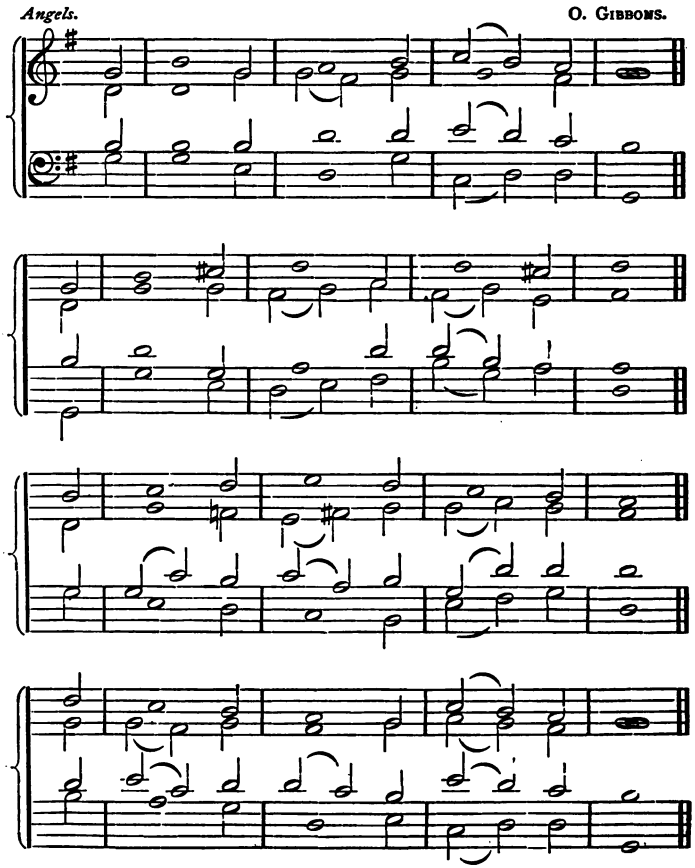
C.

THE following is an interesting specimen of the Psalmody of the Reformed Churches:—

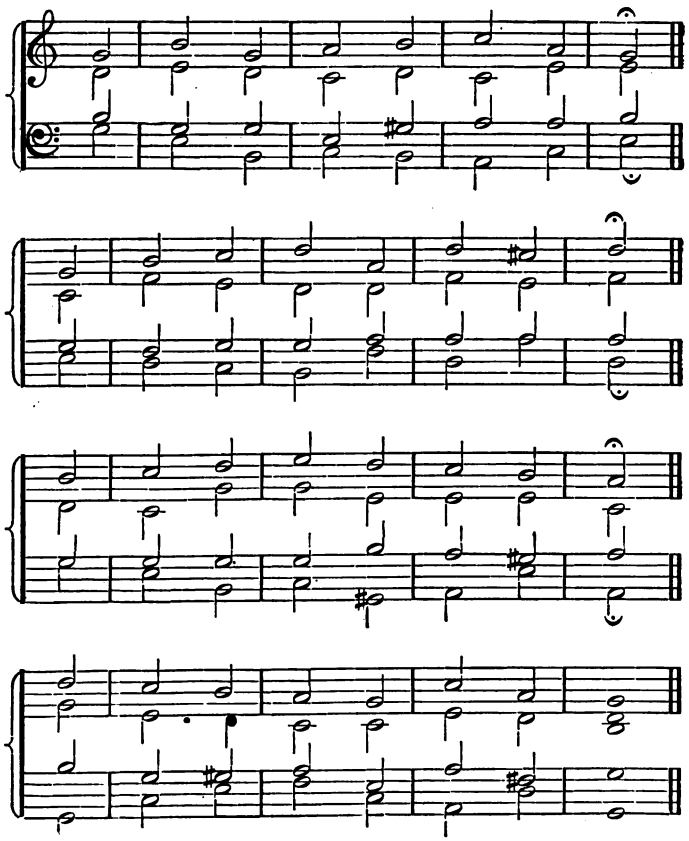
ÆOLIAN MODE AUTHENTIC.

Choral. SCHÜTZ.

D.

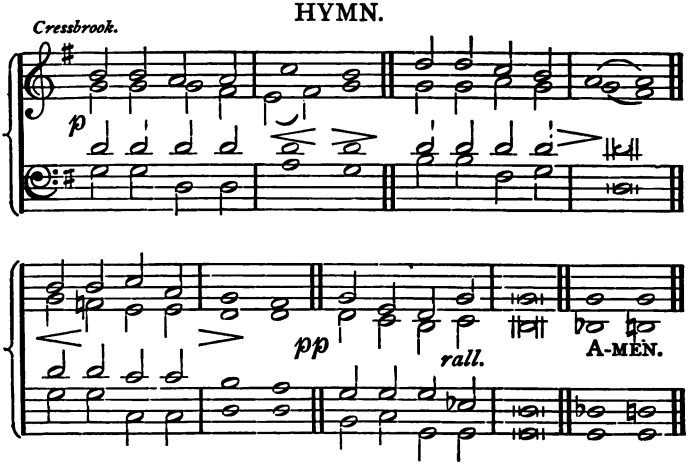
In order to show more immediately the difference between the modern (or "secular") system of harmonising, and the ancient method according to the "modes," the reader is here presented with the same tune cast in both forms. With the first we are all familiar:—

Angels. O. Gibbons.

The following, although the same air, will look a little strange in the mode called Mixo-Lydian. Beware of the F♯ this time, or you will transgress without improving matters. The mysteries of the old "tones" cannot here be entered into, but evidence enough is here before us of the gulf that separates them and the modern gamut.

MIXO-LYDIAN MODE.



E.

HYMN.

1 WHO the wisdom learneth
Of the Home above,
In his soul there yearneth
Dawn of deathless love.

2 Though on earth he walketh,
Yet, to earth all dead,
In new lore he talketh,
With new food is fed.

3 One whom he adoreth,
Lost to earthly sight,
Him his soul imploreth
For the fadeless light.

4 Round the Throne of glory,
In the sapphire's shine,
Myriads hymn the story
Of the Love Divine.

5 From the Heavens bending
Deep compassion's eye,
Unto earth descending,
Low It stooped, to die.

6 Heart for sinners breaking
In Its agony—
All their sorrows taking—
Lifted one great cry.

7 "O forgive them, Father!
From the Cross it rose,—
O'er that Head the rather
Did the storm-floods close.

8 Now, in glory seated,
By His hosts adored,
Sin and Death defeated,
Reigns the glorious Lord.

9 Love, our souls enthralling!
Evermore the same,
To Him sinners calling,
Jesus is His name.

10 Oh, my soul confiding
On that mighty Breast,
In that Heart abiding
Evermore shall rest.

11 Grief my heart o'erfloweth
For those sins of mine;
Joy all speechless gloweth
To the Love Divine.

12 Holy Saviour, make me
Pure, as Thou art pure,
Till Thy Love shall take me
Home for evermore. Amen.

By the Rev. EDWARD HICKS, B.A.

The Prodigal's Return.

SACRED SONG.

WORDS BY

CHARLES LAWRENCE FORD, B.A.

"Rest Remaineth."

SACRED SONG.

WORDS FROM

"DARK SAYINGS ON A HARP."

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